

would be forthcoming. The Government of course ought to bear a portion of the expense, and if all our architectural, antiquarian, and archaeological associations, metropolitan and provincial, will come forward nobly with their share of the expenses, not only as societies, but individually, and if the dean and chapter will open their purse-strings, there will soon be enough and to spare of the "wherewith."

As a worthy consummation to the restoration, I would admit the public free of charge.

AN OBSERVER.

#### THE GOVERNMENT SCHOOL OF DESIGN AT SHEFFIELD.

THE annual meeting for the distribution of prizes was held on Thursday week: Lord Morpeth in the chair. His lordship, who was received with great enthusiasm, after congratulating the friends of the institution on the promising aspect of its affairs, presented in the report of the committee, from which it appeared that the number of regular pupils had increased from forty-six to ninety-one, proceeded to address himself to the more extensive and opulent manufacturers of Sheffield on the advantages of such an institution to art in all its forms.

"Let them rest assured," he said, "that even the very humblest of their workmen—the men comprised among the class which I am glad to find furnishes so many pupils to this institution—the nail-makers, the cabinet-makers, the joiners and builders, the carvers and gilders, the chasers and etchers, the die-sinkers, the coach-makers, the engravers, the fork-makers, the gas fitters, the glass-painters, the masons, the modellers, the moulders, the painters and decorators, the saw-makers, the silversmiths, the surgical instrument makers, and the type-founders,—depend upon it the very humblest of these, when he shall be instructed in the knowledge of drawing, and in the perception of form, when he shall have acquired accuracy of outline, and correctness of taste and judgment, will be able, even in the minutest portions of his work, by some apt touch, by some ingenious finish, to give to the whole production grace and attractiveness which it could not otherwise have acquired. You would do well to guard yourselves against the notion that expositiveness is any necessary ingredient of excellence. Indeed, an excess of ornament often mars its own design, and a cumbrousness and superfluity of decoration often detract from that very beauty, which is best attained by simplicity of form and of outline, and more by abstinence than by a superabundance of decoration in its details. As an illustration of this, I might ask you merely to compare the outlines of such an artist as Flaxman, in his illustration of the Illad—and those of you who are acquainted with classical literature will understand the allusion—compare the Brieis of Flaxman with the Angel of Bernini—the severe simplicity of the one with the frippery and foppiness of the other. Now, comparisons of this sort should teach you to pay a proper reverence to the simplicity of real beauty. While we must congratulate both this town and the country at large upon the increase of this and similar institutions, and while we have reason to be pleased with the many symptoms multiplying around us of the increased attention which has been given to art, and the increased love of it which seems to prevail among the masses of our people, yet, we shall find, generally, that there is scarcely any advantage, or any subject of congratulation not accompanied by some counteracting risk. Human tastes and wills are still more devious than the planets, and have not always the same regularity of centrifugal and centripetal forces to keep them in their course; so that we shall perhaps find the multiplication of schools of design and art unions, and similar institutions, have some of this counteracting risk attendant upon them. We are happy to see an increasing love of art among the people; but it is not the design of such institutions to make all the lovers of art artists. That is not the scope and aim of such institutions. We admire the painting of portraits when in the hands of such a noble artist as Titian. We admire the painting of landscapes, when in the hands of such an artist as Claude. But we do not, on that account, wish all the pupils of schools of design to occupy their time in painting cauliflower-looking trees, or the chabby and un-

meaning faces of all their relatives. Our object is to make skilful designers, and not to turn out so many finished ready-made Raphaels and Corregios. Though, at the same time, if these Raphaels and Corregios do exist, I think it no mean advantage that such institutions give them an opportunity of developing their hidden faculties, and to expand them into genial light of public recognition and patronage."

The Earl of Arundel and Surrey followed his noble relative as the mover of the first of a series of business and other resolutions, and expressed his great interest in the improvement of the variety and beauty of the designs appropriate to the arts peculiar to Sheffield, and in the establishment of a kindly feeling between the designers and artisans and their masters. Mr. Heywood, M.P., in seconding the same resolution, regarded the scholars of such schools as the very *élite* of the working classes, and those most likely to distinguish themselves in their situation, and become masters themselves, and he suggested the establishment of a national exhibition of art in the metropolis, in which the Sheffield scholars and those of Manchester, Birmingham, and other important towns, might be allowed to exhibit their beautiful specimens of art. Mr. J. Abel Smith, M.P., in moving another resolution, and alluding to the superiority of England in her various productions, as one of intrinsic utility and excellence rather than of beauty either of form or colour, remarked that,—"It is no doubt equally true, with regard to beauty of colour, that it has been a question whether other countries have not enjoyed peculiar advantages; but with regard to beauty of form, I have never believed, and I do not now believe, that we are not in this country able to compete with any other country in the world, if our artisans are properly instructed, and their attention be devoted in a proper way to the end to be attained."

Mr. R. Solly, after regretting that the female class had not yet been a successful one, intimated that—"In the Glasgow Institution there were 111 pupils in the drawing class. He had been in Paris, and found that there were 1,200 pupils in the School of Design studying various arts. In Antwerp, a town smaller than Sheffield, there was an Academy of Arts containing upwards of 600 pupils; but every institution must have a beginning."

Colonel Thompson, M.P., then addressed the assembly. "One object," said he, "ought to be the ornament and the improvement of the world in which we are placed; and nations in general have an increasing spirit of anxiety and brotherhood, leading them to persevere in a friendly contest, by which we shall all, in the end, be benefitted. . . . Depend upon it, the forms which nature has given to us are more beautiful than any imagination can invent. The error of the dark ages, I believe, has generally been, that they desired to increase beauty by the invention of monstrous combinations of what there were no examples set before their eyes. On the other hand, if we see what has been the progress of those civilized nations of antiquity which excelled on the earth, we shall see that, as they inflexibly adhered to the copy and improvement of the object set before them, in respect to the "human form divine," they caught their inspiration. It is true the ancient artists flourished in "sunny climes," where they were freed from many incumbrances which affect modern artists; and the consequence is, that wherever we look for the perfection of the human form in sculpture, it is to the ancient masters we refer. It has been observed by Sir Martin Arthur Shee, president of the Royal Academy, that in those forms which are not derived from the immediate copying of any natural object, in the forms of their vases and instruments, both useful and ornamental, the ancients adhered to the form of the ellipse, but it may be I am referring to the alphabet of some of those who hear me."

Mr. James Montgomery said:—"There is one name which has not yet been pronounced in this room, but I will mention it—Chantrey. I remember him when a poor boy, as poor as any pupil now present; yet he rose to the highest eminence in his class of art. The motto of your institution ought to be, "Francis Chantrey." Through greater difficulties than those experienced by any now present, Chantrey pushed his way, and rose to eminence. His earliest instruction in the art of drawing

was received from an itinerant player, of the name of Halpin, who visited Sheffield; and his first lessons in modelling were from a humble artist of the name of Taylor, who executed the two small figures on each side of the door of our General Infirmary. With such humble instructors, and with the help of Providence, he availed himself of the opportunity of improving himself by going to London, where he certainly rose, by his own exertions, to the head of his profession. On the occasion, I have been told, of an exhibition at the Royal Academy of the model of the two children, sculptured for the Lichfield Cathedral, this specimen of sculpture attracted the attention of every mother and every mother's son who visited the place. While the splendid monuments of the classical performance of his contemporary were passed over by learned and critical judges, yet every one who could feel and knew what nature was, hung in silence over Chantrey's. Colonel Thompson has made a remark respecting nature as the best model to copy. What was it that made Chantrey and other great sculptors? It was following nature, and making the human face divine to appear as it really is, from the hand of its Maker."

In returning thanks for the last resolutions, the noble chairman, in conclusion, said, "I assure you it has been a source of great gratification to me at being able to take part in these proceedings. I am not sure, however, that I do not expose myself to the charge of presumption in so doing, because I well know, that though I have a sincere and cordial appreciation for art, yet I hold myself as very little competent to give any opinion on matters of art, inasmuch as I should find it difficult to form a straight line, and if I should attempt to delineate a circle it would be more round about than round. I should have been very glad if competitors from a female class had presented themselves to receive those prizes to which they would have been entitled. I think in this way we should better come up to that description of a public building given us by one of the most refined and distinguished poets, who says:—

"Firm Doric pillars should support the base;  
The light Ionic crowns the upper space;  
Thus all below is strength,  
And all above is grace."

I shall be happy if the future history of the Sheffield School of Design enables us to graft on the more solid foundation below the ornaments it would derive from its female pupils above."

#### RAILWAY JOTTINGS.

A STEAM whistle, with a gamut or scale of shrieks, on which a code of signals is proposed to be founded, has been invented by a Mr. Doull. A concert of steam-whistles, says a contemporary, would be a rather startling novelty of the rail for the ensuing season. The number of passengers who travelled by first-class, on sixty-three British lines, in 1845-6, according to a parliamentary return, was 6,160,354; by second class, 16,931,065; by third class, 14,559,515; by parliamentary class, 3,946,922; by mixed, 2,193,266; total, 43,790,983. The amount of receipts from passengers was:—first class, 1,661,297. 19s. 10d.; second class, 1,937,946. 19s. 11d.; third class, 738,474. 4s. 11d.; parliamentary class, 293,732. 7s.; mixed, 131,164. 4s.; total, 4,725,215. 11s. 8d. The amount received for goods, cattle, &c., was 2,741,200. 16s. 6d. Gr and total, 7,466,416. 4s. 0d. It thus clearly appears, that the inferior class carriages, compared with the first class, are really the superior, in amount of returns, by nearly double the sum yielded by the first class; and that the second class, of itself alone, here exceeds the first by nearly 300,000. Surely, then, that a inferior class passengers are entitled to a little more respect and accommodation than the following circumstance, not by any means a singular one, proves them to receive at the hands of those into whose pockets they thus actually transfer millions of sterling money out of their own hard-earned gains. A poor man in complaint, in the *Times*, that merely because it appears, that the Act about parliamentary trains does not compel it, the accommodation and respect represented by the magnificent ad-